

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

NOVEMBER 1921

SEED



PLATES

Seed 30 Gilt Edge Plates have the latitude, the gradation, the fineness of grain and the uniformity essential to the plate of ideal portrait quality.

*It's a Seed Plate you need.*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers'*

The enlargement on

ARTURA  
CARBON  
BLACK

retains the contact quality

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers'*



FROM A PORTRAIT FILM NEGATIVE

*By Swaine  
London, England*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 9

## EASTMAN PORTRAIT FILM

*Par Speed and Super Speed*

WHEN Eastman Portrait Film was placed on the market our only thought was of quality. We had produced a Portrait Film with all of the characteristics of the best portrait plates. Its speed, its latitude, its scale of gradation all registered 100%.

Its general quality, however, was considerably above par. Its non-halation properties enabled the photographer to secure results that he had never before been able to secure with the best portrait plates. So Portrait Film quickly took the lead in spite of the fact that it required slight changes in the photographer's method of handling. It set a new standard of quality and once used was found to be even more convenient to handle than glass plates.

The speed of Portrait Film has remained on a par with the speed of the best portrait plate emulsions. We were not trying for

speed—quality was our sole aim. But we have been able to develop a Portrait Film emulsion having exceptional speed and retaining all the quality of the regular Portrait Film emulsion.

This new, high speed Film will be known as Eastman Portrait Film *Super Speed*. It is a Film that can be depended upon when the light is dull or when exposures must of necessity be short. It will find favor with photographers of children, will be used to advantage in home portraiture when it is difficult to secure as much light as could be wished and will save the dull day for the studio that depends upon daylight. It will also be found useful in certain classes of commercial photography.

There are two things to be considered in handling *Super Speed* Film and upon these two things depends the success of the resulting negative. The sensitiveness of

the Film is so great that extra care must be used to prevent fogging by the dark room light. A Film can not be *super sensitive* to the light that passes through the lens of your camera without also being *super sensitive* to any unsafe light in the dark room. The nature of the sensitive emulsion also requires slightly longer development.

It is absolutely necessary to develop *Super Speed* Film from ten to fifteen per cent longer than the regular Portrait Film to bring out all of its quality and speed.

With the introduction of *Super Speed* Portrait Film, it became necessary for us to give some designation to the speed of Portrait Film which has been in use for so many years and which will continue to be used for work which does not demand more than the average high speed necessary for general portraiture.

It came quite natural for us to decide upon *Par Speed* as the best speed designation. The Portrait Film you have been using has been a 100% product both in quality and speed. So in ordering from your dealer will you please specify Eastman Portrait Film *Par Speed* for the regular emulsion and Eastman Portrait Film *Super Speed* for the extremely fast emulsion.

If you require a *Super Speed* Film we are confident this new product will meet your requirements in every way. As one photographer expressed it: "It is

wonderfully fine grained and as fast as greased lightning". But you must give it ten to fifteen per cent longer development than *Par Speed* Film to get the best results.

Eastman Portrait Film *Par Speed* will continue to be furnished at regular prices. The following prices will apply to Eastman Portrait Film *Super Speed*:

	Per Dozen
4¼ x 6½ . . . . .	\$ 1.50
5 x 7 . . . . .	1.65
6½ x 8½ . . . . .	2.53
7 x 11 . . . . .	3.66
8 x 10 . . . . .	3.66
10 x 12 . . . . .	6.39
7 x 17 . . . . .	6.39
11 x 14 . . . . .	9.18
8 x 20 . . . . .	9.48
14 x 17 . . . . .	15.57

The prices per dozen include the Excise War Tax. In addition to the above all other standard sizes will be furnished at proportionate prices.

## NEW PAPERS

P.M.C. Bromide will hereafter be supplied in a Glossy White Stock of Double Weight in the Regular emulsion and will be known as No. 10. The price is the same as for other D.W. P. M.C. papers.

Azo Post Cards will be furnished in Grade E, No. 1 Contrast at regular prices.



FROM A PORTRAIT FILM NEGATIVE

*By Hana  
London, England*





## THREE PROJECTION PRINTERS

### *A Complete Line*



Eastman Projection Printer No. 2

The solution of the present day business problem is increased production and the solution of increasing production in the photographic business is in the use of more efficient apparatus.

The Projection Printing idea is not a novelty. It is a scientific achievement that has revolutionized one of the most important photographic processes. And the idea has not been applied to merely one branch of photographic work. A complete line of practical instruments has been produced covering the requirements of all photographers.

Until Eastman Projection Print-

ers were invented it was just as difficult to make an enlargement as to copy a photograph. The number of adjustments necessary to make an enlargement to exact size and in perfect focus made enlarging a tedious process.

By entirely eliminating focusing, Eastman Projection Printers have changed enlarging to a simple printing process—projection printing. You place a negative in the camera and a sheet of paper in the Paper Holder and you are ready to make an exposure instantly. The only differences between this new process and contact printing are that the





FROM A PORTRAIT FILM NEGATIVE

*By H. Walter Barnett  
London, England*



paper is not in contact with the negative and the image is an enlarged image.

The only adjustment to the Printer is the movement of the camera, up or down, to change the size of the image. But as the image is never out of focus this can hardly be spoken of as an adjustment. It is no more difficult and requires less time than changing from a 5 x 7 negative to an 8 x 10 negative in contact printing.

Masking a projected print is really more simple than masking a negative to make a contact print, for the Paper Holder of the Projection Printer is fitted with an adjustable masking device. It isn't necessary to cut masks for odd sizes. The masking arms of the paper holder are simply moved to the two dimensions of the required mask and the thing is done. The size of the white margin is also determined by an adjustable guide which is a part of the paper holder.

If you had ever seen the Eastman Projection Printer in actual operation we could stop right here and say, "Which size do you want?" We feel that sure that you would be sold on the projection printing idea.

But possibly you have never seen the machine in operation or have not analyzed the possibilities of the sale of large prints from small negatives. Suppose you could step to your printing

room door and say, "Billy, will you please change that order of Mrs. Baxter's? She was to have 4 x 6 prints but she has decided to have six 4 x 6 and six 8 x 12 prints. Make the projected prints on E Smooth Carbon Black, please." And Billy would reply, "All right, boss, Mrs. Baxter can have them as big as she wants them."

Billy turns to his Projection Printer and runs off six 8 x 12 prints just as quickly as he makes his six 4 x 6 prints. Does such a convenience spell bigger orders? We think it does and so do the present owners of these Printers. But this is only one suggested possibility. There are many ways in which projected prints can and will make new business for the portrait photographer.

The commercial photographer needs a Projection Printer even more. He sells more enlargements than the portrait photographer and by being able to make them faster and more economically, he will show large proofs more often and secure more profitable orders. He will also find there are many times when he can use a Graflex or other small camera to better advantage than a large camera, and knowing that he can make any number of prints of any size by projection, just as quickly as he can make contact prints, he will make his Projection Printer do what his larger camera could not do so well.

Then comes the thought of the



FROM A PORTRAIT FILM NEGATIVE

*By Speaight Ltd.  
London, England*



big business that can be developed by selling large prints (enlargements, if you like) from the amateurs' negatives. This is a business that merely needs developing to make it big and profitable. Many wide awake amateur finishers have created a big demand for large prints. They have used different methods but results have always been the same.

With the ordinary enlarging camera critical sharpness depends entirely upon the accuracy with which the workman focuses the enlarged image. With the Projection Printer the image is always critically sharp. There is no fear of error—no uncertainty—because an accurate, scientifically designed mechanism eliminates the human factor. The workman can make large prints as fast as he can make exposures—can deliver enlargements without delay to orders for contact prints. And because of prompt delivery, can secure larger orders.

Every photographer should own a Projection Printer. It's just a question of which one he should own. There is a Printer to fit the needs of the portrait and commercial photographer and the amateur finisher, a complete line.

The No. 2, 8 x 10 Projection Printer, the largest of the line, is specially suited to the needs of the commercial or portrait photographer who requires an instrument that will enlarge from 8 x 10 negatives. It will enlarge from all

smaller sizes as well. Its maximum capacity is a 40 x 50 enlargement from an 8 x 10 negative. The printing table furnished with the Printer is 30 x 40 inches and the adjustable Paper Holder enables one to make masked prints of sizes from 3 x 3 to 17 x 20 inches. Two Diffusion Disks are furnished with the No. 2 Printer and these Disks give a very pleasing softness to the print without increasing the time of exposure. The lens furnished with this Printer is the Eastman 8 x 10 Projection Anastigmat, 10 inch focus, *f*.4.5. The light equipment includes a 400 watt Mazda lamp which enables one to make a 16 x 20 Artura Carbon Black print from an average 8 x 10 negative in from four to five seconds. The price of the No. 2 Eastman Projection Printer complete is \$675.00.

The No. 1, 5 x 7 Eastman Projection Printer was the first of the three Printers to be placed on the market and has had a very wide sale. It is in every way the equal of the No. 2 Printer except as to the size of negatives accommodated.

The No. 1 Printer will take 5 x 7 and all smaller sizes of negatives. Its maximum capacity is a 40 x 56 print from a 5 x 7 negative but, as with the No. 2 Printer, the printing table furnished is 30 x 40 inches. The greater part of the enlargements made come within these dimensions and a larger table would not be so convenient.



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*By Speaight, Ltd.  
London, England*





Eastman Projection Printer No. 1

With the No. 1 Paper Holder masked prints may be made from  $1\frac{1}{2} \times 2$  inches to  $15 \times 21$  inches. There is a set of three Diffusion Disks and the lens supplied with the outfit is the Eastman  $5 \times 7$  Projection Anastigmat,  $f.8$ ,  $7\frac{1}{2}$  inch focus. The light equipment includes a Mazda C 250 watt lamp. The price of the No. 1 Eastman Projection Printer is \$450.00. The amount of floor space required for either the No. 1 or the No. 2 Printer is 3 feet by 4 feet 8 inches.

While each of these Printers has its place in the professional studio work room we have rightly anticipated a demand for a third Printer, smaller in size, more limited as to the size of negative from which it will print, con-

siderably lower in price but not one bit less efficient.

This is the Kodak Projection Printer for making large prints from amateur negatives. Its operation is in every way like that of the larger Printers. The focus is automatically maintained so that the large print is always critically sharp in every detail. One may print from  $3\frac{1}{4} \times 5\frac{1}{2}$ ,  $4 \times 5$  or any smaller size of negative and the size of the largest possible print is  $24 \times 32$  inches. The Paper Holder with its masking device is identical with that of the larger Printers and accommodates prints as large as  $11\frac{1}{2} \times 14\frac{1}{2}$  inches.



Kodak Projection Printer

The negative holder has an improved clip for holding the film



FROM A PORTRAIT FILM NEGATIVE

*By Malcolm Arbuthnot  
London, England*





in place and a guide which enables the operator to place any number of negatives of the same size in the holder, one at a time, and make large prints one after another of exactly the same size without the need for the slightest change in the position of the camera, the paper holder or the masking device. This is merely an additional feature that is of use to the finisher who wishes to make all possible speed.

With the Kodak Projection Printer one can develop almost as much speed in making large prints as in printing by contact. The only need for judgment is in time of exposures—the same factor that enters into contact printing.

The lens is the Kodak Projection Anastigmat  $f.6.3$ ,  $5\frac{1}{8}$  inch focus and the lamp equipment the 100 watt Mazda C stereopticon type. In every way this Printer is an ideal instrument for the amateur finisher—and the price, \$200.00,—is within reach of every man who does amateur finishing and wishes to materially increase his business.

Many finishers are now using one or more of these Printers and a great many of those in use are the 5 x 7 size. Economy would suggest the Kodak Projection Printer as a second Printer for those who now have the larger sizes. It fits in with other amateur finishing equipment, occupies only 20 x 33 inches of floor space and will make the same

prints from small negatives that the larger Printers will make from large negatives.

For full information regarding the details of construction and the scientific accuracy of the mechanism which makes projection printing possible, allow us to send you the booklets "Printing with the 5 x 7 or 8 x 10 Eastman Projection Printer" and "Printing with the Kodak Projection Printer", free by mail on request.



## DISPLAYS THAT SAY SOMETHING

We are having quite a bit to say about selling because this is the time of year when every energy should be bent towards making the Christmas selling season as long a one as possible.

You can't make Christmas business extend beyond Christmas but you can make it begin earlier and so make it a longer season. And the only way to get things started is by early suggestion.

There are a lot of people who come to you for portraits every Christmas but there are a great many more people who never think of photographs. These are the people you should try to interest—the people who seldom have photographs made.

Window displays offer one of



FROM A PORTRAIT FILM NEGATIVE

*By Lambert  
Bath, England*



the best means of suggesting to the man on the street that photographs make appropriate gifts. Just an ordinary display, however, will not do it. There must be something about the display to get the idea across to the man and make him think as you want him to think.

If you have a general display in your window with no cards and no prices, your window merely conveys the idea that you make photographs.

If you have a neat card which tells the man on the street that photographs such as those displayed make excellent Christmas gifts, you have gone a step in the right direction. But if you also state that the price of one dozen of these photographs is so many dollars, and that twelve such pictures will solve twelve gift problems, you will be more likely to put a suggestion in the man's mind that will eventually lead to a sale.

A still better way of getting the suggestion across to the person who looks at your display and a means, as well, of attracting attention to the display, is to show exactly what a certain amount of money will buy.

If you wish to advertise a certain style of picture in November—to suggest the appropriateness of this picture for Christmas, why not make a display of six or twelve finished pictures of the same subject? Have the mounts

over-lapping and arranged in a semi-circle or a straight or diagonal line with a card beneath stating that six or twelve of these photographs, costing \$10.00 or whatever the price may be, will make six or twelve Christmas gifts that will be appreciated. Each one will carry its message of friendship.

Or possibly you might add to the card that slogan: "Your friends can buy anything you can give them—except your photograph." Don't leave too much to the imagination. There must be a card with the price and the suggestion that photographs make timely and appropriate gifts and that November is the best time to have photographs made.

In addition to this idea of showing six or twelve photographs of the same subject it might be well to go a bit further and show the same subject in a neat, carved wood frame, in a medium sized enlargement and possibly in reduced size in a leather Bill Fold or Traveler's Case and perhaps a Doretype in a Doretype Case.

The big idea we have in mind is to suggest the number of pictures a certain amount of money will buy and the variety of ways in which the same picture can be produced. People who are not familiar with photographic processes do not know these things and we think it is much better to show them than to try to tell



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*By H. Walter Barnett  
London, England*



them. Using one subject for the entire display, we think, is a much stronger argument than the use of several subjects.

If you have two display cases you can carry out this idea in one case and use the other for a general display.

A modification of this idea has been used to advantage and we do not believe it has been overworked. A picture is displayed with a card suggesting that six or twelve pictures like the one shown will make six or twelve people very happy at Christmas time. Then five or eleven packages are made up just as the photographs would be wrapped for mailing and each package is addressed.

The wrapping should suggest a Christmas package and the addresses should suggest relatives and friends. For example, if one package is addressed to Mr. James Barnes, Des Moines, Iowa, and another to Mr. F. W. Barnes, Detroit, Mich., the first package might have a card beneath it reading, "For Uncle Jim" and the second one a card reading "For Uncle Fred."

There can be a package for Aunt Sue and Cousin Will, and possibly one for Brother Jack, addressed in care of some business concern in a large city if the picture used in the display is one of a young girl.

The idea is to suggest how photographs fit into the plan of Christmas giving and to visualize

the disposition of six or a dozen photographs. When you suggest a dozen photographs to a customer you often hear the question: "What would I do with so many photographs?" Make your display case anticipate *and answer* that question.

These are only suggestions upon which you can elaborate, keeping in mind the fact that you should make your displays say something. And when they do say something it is almost equal to personal contact.

Change your displays often, keep them filled with interest and talk November sittings for Christmas portraits.



## PUT QUALITY IN YOUR ENLARGEMENTS

The making of a Bromide enlargement, while very similar to the making of a contact print on one of the slower D. O. P. papers, has some points of difference.

Bromide paper emulsions are fast and there is danger of over-exposing. For this reason the source of light used for making the enlargement should not be too strong.

A strong light necessitates accurate short exposures. With exposures of fair length a second or two, more or less, makes but little difference in the final result.

A light source that is too strong



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*By H. Walter Barnett  
London, England*



will reduce the contrast of the result from a thin negative that is already too flat. On the other hand a strong light improves the result from a negative having excessive contrast. A strong light can readily be screened down for thin, flat negatives by placing several sheets of ground glass between the source of light and the negative. Then if a strong, contrasty negative is encountered the ground glasses may be removed to reduce the contrast.

Quality in a Bromide enlargement is secured by adapting the strength of the light to the strength and contrast of the negative, also by adapting the exposure to the negative, and development of the print to the exposure.

To have real quality, the print must correctly reproduce the quality of the negative. This can only be done by making an exposure that will permit one to develop until the maximum black that the paper will produce has been reached. The print will then have its maximum brilliancy.

If the Bromide enlargement has been considerably over-exposed it will not be possible to develop to the point where the maximum black is reached without having the print too dark. The result is a flat print with shadows that appear muddy, because they are not fully developed.

It is possible, however, to slightly over-expose and still develop to get a good black, as the

time for complete normal development is slightly longer than the time necessary to get the best black. So that one can over-expose slightly and under-develop slightly to reduce contrast or under-expose slightly and over-develop to increase contrast and still secure brilliant prints.

The point we want to bring out is that there *is* a definite time of development that is necessary to secure a good print. It is *not* possible to develop for a shorter time and get quality. It *is* possible to develop for a much longer time and get quality and contrast.

This minimum time of development is about 75 seconds with the developer at a temperature of 70° F. Prints must be developed this long to have quality.

Every photographer who makes enlargements should check up the quality of his prints before he gets into the busy season when enlargement sales have an important bearing on the volume of business and the profits.

Have your printer make three exposures on one piece of paper. If he thinks 20 seconds would be the normal exposure have him give one exposure of 10, one of 20 and one of 30 seconds. Then develop the three exposures for one minute or less.

While this print is fixing, make the same series of exposures on another piece of paper and develop this print for two minutes.

A comparison of the two prints





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*By Hana  
London, England*



should show you very plainly whether or not your printer has been over-exposing and under-developing. Of the first set of three prints at least one will be too light, possibly two, and if the third print is dark enough it will not have clean, brilliant, black shadows because it has not been sufficiently developed. One of the prints of the second test will be too dark. It may be that two of them will be too dark. One of the prints, at least, should be an excellent print. If the normally exposed print is too dark with two minute development, you can be pretty sure it isn't a normal exposure. Your prints have probably been over-exposed and under-developed at the expense of quality as your first test shows.

Insist on having your Bromide prints exposed so that they can have full time development. One and one-half to two minutes is best, but under no circumstances should development be less than one and one-quarter minutes.

In making the above tests it is important to select a negative having some shadows that are perfectly clear so that the print will have some solid blacks by which its depth and brilliancy can be judged. And any enlargement from a good negative, made on a good paper, will have these qualities if the print is properly exposed and developed.



## OUR ILLUSTRATIONS

The illustrations that we use from month to month in the pages of *Studio Light* have proved to be one of its most interesting features.

Our policy has been as broad as we could consistently make it. We have not limited ourselves to illustrations of high technical quality alone and on the other hand we have been sparing in our use of pictures made for effect with little thought of technical quality.

We have attempted to reflect the trend of photography—to show the work of progressive men and women who are accomplishing things, not always in the same way, to be sure, but each with a definite and commendable aim in view—to please some certain public demand and to popularize photography.

It is with considerable pride that we can say we have never received work of such excellent quality as that which has been offered for publication since we have been using prints from Film negatives. And never before have we received so much favorable comment from the photographer.

We do not take credit for these illustrations because it is due the individual Film workers who have been kind enough to supply us prints for our halftones. We have often regretted that we could not accept more of the



FROM A PORTRAIT FILM NEGATIVE

*By Malcom Arbuthnot  
London, England*



generous offers that have been made us but Studio Light is limited to twelve numbers each year and it is difficult to give even a fair idea of a photographer's work if a very few examples are shown.

Our illustrations have shown the quality of film results and in a fair way have given some idea of the very general use of Film by commercial and portrait photographers in every part of the country and for photographic work of every description. As a further evidence of the very general use of Film we are departing from our usual custom this month and are showing examples of Film work produced by some of our British cousins.

The British photographer is, above all things, conservative. We do not mean by this that he is not progressive but rather that he progresses with caution. The system by which the British photographer of today has been evolved is possibly responsible for his conservatism.

He has served a long apprenticeship; he has spent years of work in all branches of photography and he has been more or less hedged in by tradition from the teaching he has received. So that when his opportunity comes to enter business for himself we find him a very skillful and careful workman and a cautious business man.

This makes the British triumph

of Eastman Portrait Film all the more notable. British photographers in large numbers have adopted Portrait Film and are loud in their praise of its superior qualities.

Give the Britisher proof that a new process or a new product is better than one he is using, then let him find for himself by a thorough trial that it lives up to the claims made for it—that it will produce better results, and you will find him willing to change from the old methods to the new as readily as any of our own photographers. We might say the British photographer is only different from our American photographers because he is more established, but he is not standing still.

Film is being used by a large and constantly increasing number of British photographers and in every case examples of the Film results we have seen have been excellent. Our illustrations are typical in a very general way. Of course we could not do justice to the work of any one photographer by publishing one or two examples of his work but we can give a general idea of the results that are being produced by British users of Eastman Portrait Film.

Our cover illustration is the work of Mr. Fellowes Willson of London. The photographers are given individual credit for the work shown on our inside pages which we feel sure will be of unusual interest to our American readers.



FROM A PORTRAIT FILM NEGATIVE

*By Hana  
London, England.*



Your photograph  
will help to solve  
the problems of  
your gift list.

*Make the appointment  
early—to-day is  
none too soon.*



*The photographer in your town*

**THE SMITH STUDIO**

Line cut No. 292. Price, 30 cents

## THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

When you order a  
developer, specify

# ELON

For the quality of the results  
it produces—for the sake of  
economy. Every grain of  
Elon produces the maximum  
of developing energy.

*We make it—we know it's right*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers'*



# EASTMAN PORTRAIT BROMIDE

*A paper for better portrait prints*

Portrait Bromide has that special quality which reproduces the most delicate modeling of the portrait negative. Its pleasing tone and texture—the richness of the carbon brown print secured by re-development enable one to duplicate the contact quality and effect.

*Supplied in two colors and two surfaces*

D White Rough Matte	E Buff Rough Matte
D White Rough Lustre	E Buff Rough Lustre

*At prices the same as for D. W. Artura Iris*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers'*

*Focusing is automatic—there is no possibility of error because the human factor is eliminated. An automatic cam is so perfectly coordinated with the movements of the camera that the slightest change in the size of image makes a corresponding change in its focus.*



## The No. 2, 8x10 Eastman Projection Printer

Produces enlargements from 8 x 10 and all smaller sizes of negatives as simply, accurately and with as great speed as a contact printer. Deliveries are now being made—order your printer today.

The No. 2 Eastman Projection Printer complete, including stand, camera, Eastman 8 x 10 Projection Anastigmat Lens *f*. 4.5, set of two Diffusion Disks, Paper Holder and 400 Watt Mazda Lamp, \$675.00.

**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**

*All Dealers'*

*Use the light that is  
soft—that has volume  
—that is safe.*



## WRATTEN SAFELIGHT LAMPS

Produce a soft, indirect light that does not cause eye strain. The safelights are spectroscopically tested—they transmit a great volume of light but it is light which can be used with safety. Series 2 Safelight furnished with lamps unless otherwise specified. Safelights are interchangeable.

Wratten Safelight Lamp No. 1, as above.....	\$10.00
Do. No. 2 without slide for white light.....	7.50
Series 1 Safelight for film or plates, not color sensitive, 8 x 10 .....	1.25
Series 2 Safelight for orthochromatic film or plates, 8 x 10.....	1.25
Series 3 Safelight for panchromatic film or plates, 8 x 10.....	1.25

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**

*All Dealers'*



### The No. 9 Century Studio Outfit

Large heads in portraiture are becoming more popular. They necessitate a long focus lens and a long bellows extension. This combination produces better drawing and perspective.

The Century Studio Outfit No. 9 with its extra long bellows extension has a focal capacity of 30 inches sufficient for practically any long focus portrait lens.

The No. 9 outfit is also equipped with the Eastman Double Cut Film Holder in 5x7 and 8x10 sizes making for simplicity and smoothness in operating the camera and conserving the photographer's energy.

*See it at your stock house*

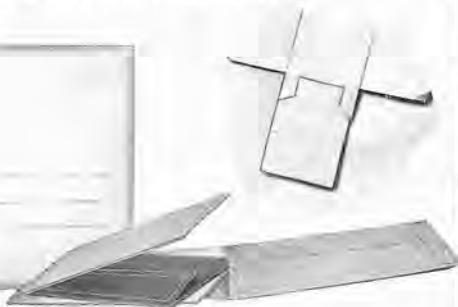
**Eastman Kodak Company**

*Century Camera Department*

**ROCHESTER, N. Y.**

# THE PROTECTO MAILER

*(With Patented Lockseal)*



The photo mailer business belongs to the studios—they have the first opportunity to sell them when they deliver the portraits. The mailer should not however, be a commonplace affair, such as found in stationery and other stores, but one especially designed for studios. That is the reason for the PROTECTO MAILER—it's different—double scored and folded corrugated board—tough kraft paper—patented lockseal—and appropriately ornamented with a design that imparts a photographic studio atmosphere.

**Made in six sizes to hold from the smallest up to 12x14 mounters or folders. Prices range from \$4.50 to \$11.00 per hundred.**

Sample of the C size (for 7x11 folders or mounts) free, and we will include, no charge, an attractively printed show card for the sales room or window.

Get acquainted with this mailer today—it will bring you extra—profitable business—especially for the coming season.

## TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

*The Leading Card Novelty House of America*

For roundness and brilliancy—  
for the best possible repro-  
duction of the scale of  
the negative — use

# ARTURA

*The paper without a  
disappointment*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers'*

Its long scale insures correct reproduction—its latitude compensates for error in exposure while its non-halation quality preserves the highlight detail.

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